

A PROPHET WOMEN SHOULD HONOR

Locke's Eccentric Heroes and Charming Heroines



W. J. LOCKE

Locke's eccentric heroes and charming heroines do it by acting as the hosts at a dinner which the man gives at a time when he is about to succumb to the widow. She arranges the decorations of the dining room after a plan of her own which will make the widow look like a withered flower. She has herself dressed by a customer who understands the art of fitting—she designs her own gown—and after the guests have all arrived she makes her triumphant entry in evening dress. It is the first time her friends have known her to wear it. They gasp in astonishment. When she leads them into the dining room it appears that her costume outshines the decorations, black and silver, with purple orchids. With the skill of a general managing a campaign she takes command and dominates the occasion with the brilliance of her wit and the charm of her manner. And the host falls captive to her. And the book ends with her as a triumphant mother, proud of her glory.

Mr. Locke shows what a woman can do with a man when she desires to do it. He is justified, too, because there is no other novelist who has written triumphs on a larger scale, instances in which a woman of brilliant intellect has, through the lure of her sex, been able to do as she would with kings and princes, and to dictate the course of empire. But he also glorifies women in the fulfillment of their womanhood.

The women ought to regard Mr. Locke as their special and particular hero.

TO GET back to "The Tale of Triona" it should be said that this hero, Alexis Triona, is a man who has won distinction in a sphere to which he was not born, just as the hero of "The Mountebank" had won it. He is a young Englishman, born John Briggs, who had an adventurous youth as a chauffeur in Russia. While escaping from Russia after the Bolshevik revolution he picked up the notebook of a dead Russian who had had terrible adventures in an attempt to escape. Triona, or Briggs, keeps the notes, and after a time of service with the mine sweepers gets back to England when the war ends and writes a book about the experiences recorded in the memoranda. That it may appear to be his own autobiography, he assumes the name of Alexis Triona, gets the book published, and instantly becomes a literary lion. He meets Olivia Gale, a true-hearted girl, with fine instincts, but yet a girl looking for romance. The two fall in love and the story of it as Mr. Locke tells it is idyllic in its romantic beauty.

But the inevitable exposure of Triona comes and the man, who had married the girl in the meantime, leaves her in shame as he sees the horror in her eyes at his deception. But the youth is not wholly bad. He had been blackmailed by his own lie, as one of the characters says. He goes through the fires of repentance and the book ends with a meeting between the husband and wife, a reconciliation and a public confession by Briggs of the fraud he had played on the public.

Olivia will occupy a high place in the list of Mr. Locke's heroines. She found her mate and was loyal to him, although she had resented bitterly his deception when she first discovered it. But she was as indifferent to the fact that he was the son of a mill worker, as she was to the fact that the man whom she loved had been a clown. He was a real man, with honorable instincts and fine abilities. She knew that rank is but the guinea's stamp, as the Scotchman said. In conclusion it may be said that if Mr. Locke has devoted himself to any one thing it has been to demonstrate that a man's man and a woman's woman for a woman's man.

GEORGE W. DOUGLASS

SOME day an essayist will sit him down at his desk and write an article on the heroes and heroines of William J. Locke. And it will be most entertaining reading.

Mr. Locke has not contented himself with the men and women of the ordinary type, which many other novelists are satisfied with. He seems to seek out the unusual, especially in the case of his men. Most of his women heroines are unusual only in the sense that they are the kind of women whom every man has longed to meet, women broad-minded and tolerant, loving and loyal and at the same time feminine. And they are not abstractions, for they pulsate with emotions such as no abstraction could survive. It would be burned up in their heat.

"The Tale of Triona" (Dodd, Mead & Co.) exhibits his characteristic hero and heroine, an eccentric young man and an altogether charming and delightful young woman. But in spite of the presence of his two favorite types of character the book is entirely different from all his others; as different, for example, from "The Mountebank" as "The Beloved Yagoboff" differs from "The Joyous Adventures of Aristotle Duhj," or as "The Glory of Clementina" differs from "The Rough Road."

But it is filled with that faith in the goodness of humanity which inspires all that Mr. Locke has written.

THE essayist already referred to will be sure to devote considerable space to Clementina of the book describing her glory. This book, to my thinking, is one of the greatest which Mr. Locke has written for the reason that it takes a firm hold on the basic facts of life. Clementina, as it will be recalled, is in the early pages of the book one of Mr. Locke's eccentric characters. She is a painter who ignores the ordinary amenities of life and devotes herself to her brush. She is not a dilettante, but an artist of achievement. She is interested in men only when they sit for a portrait and women only her. But a time comes when her womanly instincts are aroused. A widower is in danger of falling prey to a designing widow, a colorless, clinging sort of creature who arouses all of Clementina's hostility to such weaklings. She sets out to save the man as a mother would save her child from disaster. She

LETTERS OF A SAVANT

Collected Correspondence of Horace Howard Furness Human and Illuminating

Philadelphia interest, in particular, will be a part of the wide general interest which is sure to follow the publication in two finely produced volumes of "The Letters of Horace Howard Furness" (Houghton Mifflin Company). Born a Philadelphian, in 1833, son of the famous Unitarian preacher, William Henry Furness, of New England stock, but an emigrant to Philadelphia early in life and quickly assimilated to it, Horace Howard Furness' life was largely intertwined with Philadelphia, whose annals of culture and scholarship he was to make noted and notable, while he adorned them. Philadelphians should take keen interest in this virtual record of his career set forth in this gracious, keen, kindly, shrewd correspondence with the fine intellects of his times, which covered more than four-score years.

These letters, resurrected from the past, give a most interesting record of the progress of thought, literary, political and social, of the Nation over a fertile evolutionary period of our history, the fruit of which was to be that of later times, which could only be seen, "Who reads an American book."

Further contact with the City of Penn is that many letters are directed to Philadelphians, while Philadelphia writers, publishers, etc., are frequently discussed and analyzed. Among addresses are Agnes Repplier, the late Albert Henry Smyth, of the Central High School, himself a recognized Shakespearean scholar; Owen Wister, Mrs. Annie Wister, Dr. Furness' sister, and herself noted as the translator of many German novels of high class; George Jayne, a noted Unitarian; Spenser Edmonia, George W. Childs, Mrs. Cornelius Stevenson, Ellen Olney Kirk, Dr. and Mrs. Morris Jastrow, Joseph Ledy, Archbishop Ryan and Dr. Robert Elliott Smith, and many others of the Central High School and for decades a leader of thought in the city.

The course of his Shakespearean interests, which were to culminate in the magnificent and authoritative "Variorum" editions, is shown in letters to numerous scholars and men of culture, including also the acknowledged experts, such as the late William Gifford, John Wright, Skout and William J. Rolfe, noted American editor of the Bard; other names which appear time and time are Charles Eliot Norton, Francis J. Child, Francis Kambie, Edith Wynne Matthison, General McClellan, President McKinley, William and Henry James, Charles Francis Adams, Edwin Booth, William Everett and N. W. Paine.

The letters contain much illuminating criticism, Shakespearean and general, and set forth Dr. Furness' views of most points of variant readings, such as the famous "To be, or not to be" soliloquy, and his own rich in characterizations of personalities of the day and personages of the past and in philosophizing, optimistic but informed and not "hollywoodish," on life, its worth and its meanings, its commonplaces and its peaks.

Dr. Furness has been from us but a short time. Many Philadelphians recall his somewhat portly figure, his flowing white hair, his keen intellect, his intellectual but not austere, and his accompanying ear trumpet. Many will remember his occasional lectures and his addresses introducing celebrities. All these and more will be found in the collection of these letters, collection and selection of which was begun by his son and finished by his nephew, Horace Howard Furness Jayne.

For the letters are fine and human, the expression of a personality. The "Variorum" editions and these letters prove the gentleman and the scholar, to use a fine, full-flavored old phrase, the savant and the man. It is good to have them back.

HUNT FOR HAPPINESS

THEME OF 'SUN CHASER'

An offering from the pen of Jeanette Marks is nearly certain to contain a literary flourish that is above the ordinary. Here is a dramatist who gives to form and dialogue the most patient of care and the most polished of style.

"The Sun Chaser" (Stevens' Kidd Company) is a story that reads remarkably well. Whether it would retain its effectiveness on the stage is a matter very much to be doubted. Seldom, if ever, has Miss Marks written anything that lent itself to presentation on the stage. Often she gets so interested in her conversations and especially in the theme which she is trying to bring out, that she forgets to write the story. Her drama drag along in what, behind the footlights, would be an interminable manner.

The meaning of "The Sun Chaser" is, in its title, plain, but again and again, Miss Marks allows her thought to be obscured by too mixed symbolism and too involved phrasing. The chief character is a halfwit, Ambrose Clark, who, in a little family, while he is particularly interested in the North, forever chases the sun, seeking in his broken and futile way the happiness which has been denied him. The tragedy that befalls his little family, while it is particularly related by Miss Marks, who breaks, more than once, from a stark realism to an almost poetic treatment of a species of folk life.

One might suppose from a casual glance at the four settings—the first a street in Northern Italy in the year 1810; the second, the Sun Chaser's kitchen; the third, the interior of a store; the fourth, the lock-up—that there was another addition to the long list of inside dramas, but there the similarity ends. "The Sun Chaser" treats in a simple and dignified way a subject that is sometimes abstract (the search for a happiness greater than most lives grant), and sometimes of a fragile, poetic beauty common to the folk tales of primitive peoples. The characters, however, are fresh and blood throughout.

Read in the study this justification comes normally and naturally, but again it must be admitted that "The Sun Chaser" is very far from certain of a stage success.

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 Marden, O. S. "Healing for Victims."
 Matthews, Brander "Tocain of Sicily."
 Morgan, Gerald "Public Relief of Boston and Other Essays."
 Norton, Frederick "Atolls of the Sun."
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 Shaw, Frank "Treasury of Plays for Women."
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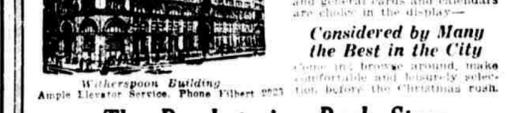
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Brief Notices of Interesting Books

LETTERS on art by a master of line and color to a much loved pupil are contained in "John Ruskin's Letters to William Ward" (Macmillan Company).

Ruskin's Art Advice
 Ward's capacity for being taught, it is stated, combined with his unusual artistic ability, made an artist of real merit of him.

These letters are both brief and brilliant. They show Ruskin's power of sympathy and affection, humor and satire, impatience and tolerance. They touch social and economic questions of the Victorian era. This is the first published appearance of this annual of "books" and "don'ts" for all who would learn to draw well to teach others to draw.

NOVELS in virtually every branch of popular science are familiar with the name of A. Frederick Collins. Through his many books on almost everything, he has made his contributions here that it seems hard to believe that he is merely one human being and not a syndicate of writers.

Within the past few months Mr. Collins has issued two books on radio and now reappears with "Wonders of Chemistry" (Thomas Y. Crowell Company).

The writer is not so fortunate in his latest efforts as he has been in others. The book seems designed more as a passing entertainment for young readers than as a serious study of chemistry. It is all interesting enough and probably quite acceptable to those who are not chemists, but he is merely one human being and not a syndicate of writers.

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Continental Playwrights

MONTROSE J. MOSES, one of the foremost American students of the drama, has brought his extensive erudition and critical sense of the theatre to representative One-Act Plays by Continental Authors (Holt, Rinehart & Co.). This is one of the best of its kind, a volume of one-act plays by Affert and by British and Irish playwrights. Mr. Moses has selected the criteria of selection being the criteria of selection being the one-act form of general appeal of national and general appeal.

Italy, Russia and Germany contribute typical pieces. Among the writers are Schnitzler, Hofmannsthal, Teydman, Wedekind, Sufermann, Pavia, Hildebrandt, Gieseler, Strindberg, Andrejev and the brothers Quintero.

The bibliographical features of the book add much to its practical value for reference and for use in the classroom, while the illustrations, although brief, have both biographical and critical value. Mr. Moses has written keenly about a number of the authors of the score or more of one-act plays in his collection. All of them are readable and most of them are very readable as well.

RALPH DUDLEY PAINE has written a lot of corking good stories for boys, particularly sea-going yarns. Two of them he has now collected in "Blackboard" (Holt, Rinehart & Co.).

Boy's Book
 Has Sea Tang (Houghton Mifflin Company) is one of the handsomest books on the Penn Publishing Company's list.

A boy of Charles Tawny Galag is seized by a famous pirate. This book tells his marvelous adventures on the seas. It is vigorous and vivid and gives a good picture of Colonial days, with a dash of the modern. Frank Nelson, who has made wonderful illustrations in full color.

BURNS MANTLE'S "The Best Plays of 1921-22" (Small, Maynard & Co.), the third of the series entitled "The Year Book of the Drama in America," has all the interesting features of its predecessors.

The plays chosen by Mr. Mantle as the best are "Anna Christie," "Bill of Divorcement," "Dulcy," "The Who-Tis Skipped," "Six O'Clock Love," "The Hero," "The Dayer Road," "Ambush," "The Circle" and "The Nest."

It is unfortunate that Mr. Mantle includes plays in abbreviated form, but he does summarize the portions he leaves out. The student of the drama would much prefer that the plays be given in full, and this change would in no way extend the limits of the book beyond reasonable length.

In addition to the plays, the volume contains an introduction by the author, a review of the theatrical season in New York, and also of that in Chicago; the latter by O. L. Hall. There are also casts and synopses of all plays in New York during the 1921-22 season, a list of the long-run records on Broadway, birthplaces and birth dates of prominent players and heretofore of the year. All of these details make the book an invaluable one for the man who makes more than a casual study of the drama.